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WHAT TO SEE, AND WHERE TO SEE IT!

OR THE

OPERATIVE'S GUIDE

TO THE

ART TREASURES EXHIBITION,

MANCHESTER 1857.

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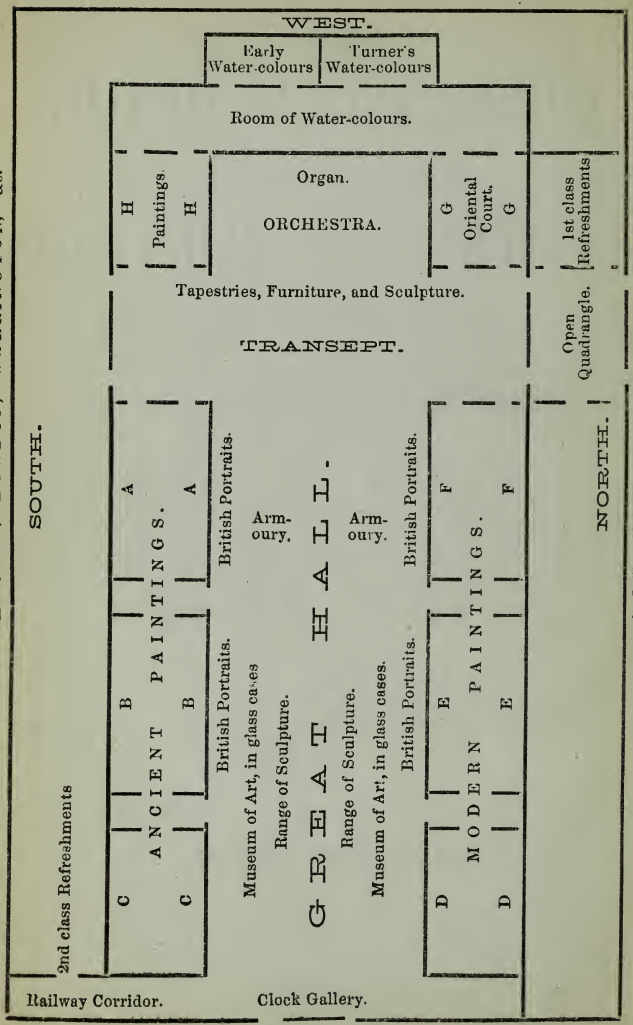
Dedicated to the Working Classes of Lancashire and Yorkshire.

PRICE ONE PENNY.

MANCHESTER:
ABEL HEYWOOD, PRINTER,
58, OLDHAM STREET, AND 23, PICCADILLY.
SOLD ALSO AT THE BOOKSTALL IN THE EXHIBITION.

GROUND PLAN
OF
ART TREASURES BUILDING.



PREFACE

It was observed during Whit-week, that on entering the Art Treasures Exhibition, the working man and his family appeared somewhat bewildered and dazzled by the immensity of the building and by the vastness of the number of paintings, sculpture, antiquities, and other objects which claim attention. Some who were able to spare time for one or two visits remarked, after several attempts to comprehend the lengthy catalogue, that anything approaching a systematic examination of the vast collection is entirely out of question in the brief period which operatives can devote to the Exhibition. It has, therefore, occurred to the writer of the following pages to offer to the working classes, and others, some brief hints as to the most interesting objects in the Exhibition, and the place in which they may be found.—These hints must, of course, be concise and clear, and the writer eschews all attempts at rhetorical flourish, being content to be "useful," rather than "ornamental," in his style. It is trusted that the system of division, under heads, and of indexing, will be found convenient, and should this unpretending *brochure* guide a few of the working classes to more enjoyment than they would have had without it, the writer will have gained his purpose.

E. T. B.

Manchester, June 13th, 1857.

PRELIMINARY AND GENERAL.

On entering the building, at the end nearest Manchester, it will probably be the best to proceed at once straight up the main building to the Transept, merely glancing at the Sculpture, Cases, Portraits, and Armour, which will be seen to the right and left. Standing in the centre of the Transept, with your back to the organ, you will observe a series of large rooms on the right hand, extending towards the main entrance: these contain the paintings

by Old Masters. A similar series of rooms to the left hand contain the paintings by Modern Masters. Rooms at the back of the organ contain the Water Colour pictures, and on the right hand of the organ (still looking towards the main entrance) is a room containing the Hertford Collection of Paintings, and on the left hand of the organ is the Oriental Museum. The Galleries round the Transept are occupied by Engravings, Photographs, Architectural Drawings, Specimens of Chromo-lithography, and Miniatures. The Clock Gallery contains some Ancient and Modern pictures. Notices in the building give sufficient information respecting the whereabouts of the Refreshment Rooms and other conveniencies. It need only be remarked that the First-class Refreshment Room is between the main building and the Botanical Gardens, and is entered from the quadrangle; and that the Second-class Refreshment Rooms may be entered from the Railway Corridor, and also from the Transept, through a vast series of marquees used as coffee rooms. The accompanying Plan, with the preceding description, will have given a tolerable good idea of the position of the several portions of the Exhibition, and it will be for the visitor to decide what plan to adopt for viewing the whole. Some will prefer viewing the pictures first, in which case we recommend a progression through the Ancient Masters (Saloons A, B, and C), then through the Clock Gallery, and then through the Modern Masters (Saloons D, E, and F); continuing through the Hertford Gallery, the Water Colour Rooms, the British Portrait Gallery, the Oriental Court, the Galleries round Transept, the Armoury, and the Art Museum in the main building. We incline to the opinion that the working classes will enjoy the Exhibition more thoroughly if they commence first with the Sculpture, the Armoury, the Tapestries, the Oriental Court, the Furniture, the Carving, the Metallic Works, the Porcelain, and other specimens of Industrial and Ornamental Art,—which will probably afford greater enjoyment to the practical mind of the operative, than the ideal productions of the painter. We shall, therefore, in our brief notes, commence with the Manufactured Art Treasures, which are scattered over the building, and shall, under different heads, point out in what part of the building may be found articles of a particular class,—proceeding afterwards to the paintings, water colours, miniatures, photographs, and engravings.

Whilst reading the following attempt to give, with clearness, the position of the several objects, the cardinal points of the compass should be realised. The Grand Entrance is at the East end of the building; the Organ at the West; the Railway at the South, and the Botanic Gardens at the North.

FURNITURE AND CARVINGS OF WOOD AND IVORY.

Under the Organ Gallery will be found several carved and partly gilded Venetian chairs, of the date of about 1560; four Elizabethan bedposts, belonging to the Earl of Stafford; an elaborately carved

double sideboard ; two carved cabinets, one of them inlaid with different kinds of wood and mother of pearl ; a cabinet in ivory and ebony; and some elaborate cornices ;—the foregoing are all antique, and may be compared with the modern specimens which are close to them; an elaborately carved bed, designed and executed by Charles of Warrington ; and the Alscot Park buffet, the figures of which were modelled by Hugues Protat, of Paris.

In the Transept, near the doors of the Hertford Gallery, may be seen, a fine bookcase, bearing date 1513, and a sideboard; and near the Open Court, is a wardrobe of the 16th or 17th century; and near the Orchestra, are three full sized wooden figures, boldly carved

In the Great Hall, along the north wall, adjoining the modern Painting Saloons, will be found a small cabinet, having drawers inlaid with different woods ; the Medici Coffer—of mother of pearl inlaid ; a Cabinet, in wood inlay, belonging to the Earl of Warwick ; a grand Cabinet of wood and ormolu, from Windsor Castle ; a pair of Venetian Chairs, carved and gilded, with embroidered velvet cushions ; a grand Buhl Clock and Stand, 18th century ; a large Throne Seat, dated 1559 ; a Cabinet ornamented with steel incised plates on tortoise shell, of the 17th or 18th century ; another Cabinet, ornamented with pictures, formed of coloured marbles ; a large ebony Cabinet, of the 17th century, with figures finely cut, representing the Judgment of Solomon ; and another splendid ebony Cabinet, with finely painted panels in the interior. In the Great Hall, along the south wall, adjoining the ancient Painting Saloons, will be noticed a carved Dressoir, of the 15th century ; a carved chestnut wood Marriage Coffer, Italian, about 1550 (a similar one also on the north side) ; a large frame of Ivory Carvings, from marriage coffers ; a carved oak Madonna and Child, by Giefus, 19th century ; several interesting Wood Carvings, of the 15th century ; a model of York Minster, carved in cork ; a number of carved Chairs, from the Soulages Collection ; and a small Elizabethan Screw Press. In the Great Hall are four groups of articles railed off, two near the Grand Entrance, and two near the Armoury. In the groups near the Entrance will be found, on the south side, a French Secretaire and Cabinet, covered with earthenware ; a Cabinet of wood, ormolu, and Sevres china, of the 18th century. On the north side some fine Florentine inlaid Caskets ; a splendid Clock, belonging to the Queen, made of tortoise-shell and amber, mounted with silver ; the Arundel Priedieu, from Stonyhurst College ; a rich Buhl Coffer and Stand ; and a richly-inlaid wood arabesque Table, of the 18th century. In the groups near the Armoury are placed a fine Buhl Cabinet, made for Cardinal Retz ; a beautiful Casket and Stand, ornamented with Sevres china ; the Fonthill Jewel Cabinet, inlaid with lapis-lazuli, and pebbles ; a Cabinet of ivory, ebony, and tortoise-shell, belonging to the Earl of Stamford and Warrington ; a small Cabinet, faced with Venetian glass ; and a remarkable Cabinet, designed by Horace Walpole, in which the most eminent artists of the age rendered assistance. The carvings in ivory, in the Exhibition, are well worthy of attentive examination. Those will

be found in Case L, Wall Case L, and Case I, on the south side of the Great Hall, near the Armoury, and in Case S, on the north side; in the Oriental Court, also, will be found interesting specimens from India and China.

The carpenter, the joiner, the cabinet maker, and the carver will be specially interested in the examination of the works of ancient and modern execution, here noticed under the head of "Furniture and Carvings of Wood and Ivory." The beautiful Bed, by Charles of Warrington, was designed and executed under the impulse of the emulation which was raised in his mind by seeing the works in the Exhibition of 1851; and it is to be hoped that many such beneficial impressions may be produced in the working population by the present Exhibition.

TAPESTRY, EMBROIDERY, NEEDLEWORK, LACE, &c.

It is remarkable that this Exhibition contains two sets of Tapestries from Raffaelle's Cartoons, one of these is contributed by the Duke of Buccleugh; they and the other tapestries and wall-hangings are placed around the Transept. The Silk Tapestry (five pieces, with ornamental borders) from Buckingham Palace, will be found in the north Transept; and two exceedingly fine specimens of Gobelin Tapestry are hung in the Corridor leading to the Refreshment Tents. In the Transept are two Glass Cases, containing specimens of Embroidery and Lace, which are well worthy of attention. In the Oriental Museum will be found Indian Carpets and Rugs of cotton, wool, and silk, Persian embroidered Floor Covers, Shawls, from Cashmere, and the Muslins, Ginghams, Chintzes, Gauzes, and Silks for which the eastern countries are celebrated. The Indian Tent in the centre of the Oriental Museum contains rich specimens of Embroidery in Gold, Velvet, and other costly materials.

This department will afford pleasure to the multitudes engaged in our cotton and silk factories, to workers in embroidery, and to the female sex in general, rich and poor, who exercise the needle for pleasure or profit.

METAL WORK, BRONZE SCULPTURE, GOLD AND SILVER WORK.

The following bronze sculptures are in the Transept and Great Hall:—"Mercury," copied from John of Bologna; "The Praying Boy," after the antique, by Fischer; "The Young Naturalist," after Weekes; Cardwell's "Huntsman and Stag;" and a number of busts of celebrated persons. Vechte's shield, and the splendid shield presented to the Queen by the King of Prussia, are in the Transept, — fine pieces of workmanship. Mrs. Thorneycroft's bronze statues of the Prince Alfred and Princess Alice are in the Water-colour Gallery. In the two railed-in groups of objects, near the main entrance, are several most interesting metallic specimens: in the one to the north, are a Bronze Vase of the 16th century, Italian, supported by tritons, and ornamented by sea fight in alto relievo, and some bronze figures. In the group to the south are a

pair of antique fire-dogs, some fine bronzes, and a pair of wrought-iron serpents, coiled ready to spring, finely chiselled. The latter are remarkable works, and are recommended as a study to all workers in iron. In the two groups of articles near the Armoury are some massive silver articles, a table and two tripods, richly embossed, which were presented to Charles II., by the City of London ; these are contributed by the Queen.

Along the south wall of the Great Hall will be found a pair of cast-iron fire dogs ; a wrought-iron safe, with elaborate iron and brass lock ; a metal clock of the 14th century ; a strong wrought-iron bossed and ribbed iron chest or coffer ; and three specimens of fire covers (*the curfew*). Near the north wall of the Great Hall are four bronze alto-relievos of the Seasons, by Soldani, of Florence, belonging to the Queen ; a statuette of Queen Elizabeth on horse-back, in silver, by Morel ; a figure, in bronze, of Napoleon planning his Egyptian campaign, of which six only were made, and the mould destroyed ; and a bronze shield. The wall case M, on the north side of the Great Hall, contains a fine collection of locks, keys, and bells, worthy of notice as good specimens of ancient workmanship. Case U, and Case N, on the north side, contain some beautiful examples of metal work. The idols and bells exhibited in the Oriental Court should be examined, as they evidence great progress in the manufacture of metal. For specimens of articles in precious metals we turn to the testimonial services ; to the case containing the Royal plate, and to the gold and silver cases K, on the north, near the Transept ; also to the cases F and G, on the south side of the Great Hall. In case H, on south side, will be found thirty-three small statuettes of the Kings of France made by Vechte, also a finely chiselled casket of the 16th century. A Venetian Group, in silver, set with precious stones, representing a chariot drawn by four horses, of 16th century, will be found in case R, north side.

In the Oriental Museum will be found some exquisite specimens of gold and silver fillagree work, and other native Indian jewellers' work.

The splendid and interesting specimens of metallic workmanship to which we have been alluding, will claim the attention of the mechanic, the smith, the founder, and the worker in the precious metals ; and it will be profitable and amusing to notice how the ancient workers managed to overcome the difficulties of converting to their purpose, and adorning the most stubborn metals.

ARMS AND ARMOUR.

Two compartments, to the right and left hand, on going up the Great Hall, are devoted to specimens of Arms and Armour ; where will be seen suits of armour for horsemen and warriors on foot, arranged upon figures of horses and men, in such a way that they can be examined with ease. Amongst the most interesting specimens of armour on the south side of Great Hall (the Meyrick Collection), may be mentioned the embossed and inlaid suit of Alfonso, Duke of Ferrara, 1568 ; a complete equestrian suit, chased

and engraved ; a fluted cap-a-pie suit of armour, 1495 ; and a most curious suit of Cavalier's armour in folds, put together on the overlapping principle of a lobster's shell, of the date of 1560. On the north side of the Great Hall may be noticed the armour of a Maltese Knight of Queen Elizabeth's time, and a suit of German armour time of Henry VIII. from the Tower ;—the suits of Prince Henry, and Prince Charles, and the Cellini Shield, from Windsor Castle. The specimens of gear for horses, swords, pistols, guns, powder flasks, targets, breastplates, casques, &c., which are exhibited, give proof of the workmanship bestowed to produce useful and ornamental effect in the warlike arms and accoutrements in former times. In glass case J, will be found some British shields, and a spur or two of a date anterior to the Conquest. In the Oriental Museum will be found some magnificent specimens of twisted and of wire gun barrels, as well as of Damascene blades, made of the famous Indian or Wootz steel. The bows, arrows, and shields, of various materials, and the chain, scale, and plate armour, helmets, spears, battle axes, and daggers, show the skill of the Indian armourer and cutler, especially the sword in which the pearls are let into the centre of its blade; the daggers contained one within another, with the joints so finely made that they are hardly perceptible, even with the aid of the magnifying glass ; and the dagger, which on striking separates into five blades. A complete suit of armour in lacquered ware from Japan, with its small capability as a defence, contrasts strangely with the serviceable suits exhibited in the other department of armour.

CHINA AND PORCELAIN, MAJOLICA WARE, POTTERY, &c.

Porcelain is supposed to have been manufactured in China nearly 200 years B.C., but was scarcely known in Europe until the latter part of the 16th century. Some very choice specimens of China porcelain, and a few of Japanese porcelain, are exhibited in case D, on the south side of the Great Hall ; and, by way of comparison, it may be well to turn to the adjacent case C, in which may be seen a collection of European china or porcelain, comprising some fine examples from the manufactories of Dresden, Sevres, Berlin, Copenhagen, Buen Retiro (Spain), Doccia (Italy), Capo di Monte (Italy), and from the English works of Bow, Chelsea, Derby, and Worcester. In wall case R, on the north side, will be found, enamelled porcelain, by Burns, of Worcester ; enamelled Parian Marble, by Copeland, and some beautiful examples of Sevres Porcelain, contributed by the Duke of Portland. There are a few fine specimens of Italian blue enamelled earthenware, of the 16th and 17th centuries, and the Queen's Majolica Plate, in case Q ; and the Italian Majolica or Raffaelle ware, and Pallisy ware, in cases R, P, and O (north side of Great Hall), and in case E (south side), will well repay attention. In the latter we direct attention to two oval dishes of Pallissy ware, having fish and reptiles thereon, in bold relief.

GLASS AND ENAMELLING.

There are some remarkable specimens of glass in Case A, on the south side of the Great Hall, among which is an Arabian glass-lamp, the oldest example in the Mediæval collection. The old Venetian specimens are frequently in most grotesque style, being shaped like animals, fishes, and nondescripts, and some curious examples are here exhibited. In case G, south side, will be found vessels of glass, mounted with metal and precious stones, and so metimes engraved; quaint and curious designs will be here seen. The upper part of case M, north side, contains the Venetian glass belonging to the Soulages collection. In case T, north side, are beautiful examples of Venetian and German glass manufacture, and oriental enamelling. Specimens of enamelling may be seen in case B, south side (which contains a series of twelve enamels, representing the Life of Christ, an enamelled basin of 12th century, and some fine enamelled pastoral staffs), in wall case C, south side, and in case I, north side.

BOOK-BINDING, &c.

In wall-case P, north side of Great Hall, are some choice illustrations of bookbinding in leather, of 16th and 17th centuries, in a good state of preservation, and alongside them are modern specimens, including a finely carved Bible cover in wood. In a case next the bookstall, on the south side, are a series of French and English bookbindings of tasteful design and good execution,—a large volume by Bedford obtained the silver medal prize at the Paris Exhibition of 1855. A volume printed by Aldus, and bound by Gascon, 16th century, is a valuable antiquity.

MARBLE SCULPTURE.

The Marble Statuary is placed in the Transept, in the Great Hall, and occasionally in the Picture Galleries; and this portion of the Exhibition can be viewed comfortably, inasmuch as there are names attached as well as numbers. In the Great Hall we select Bailey's "Eve at the Fountain" (1); Fontana's "Genius of Commerce" (5), slightly coloured; Gibson's "Hunter" (7); Marshall's "Ophelia" (8), with gold round hem of garment, and "Sabrina" (14); Canova's "Venus" (18); "Children's Play (24), by Munro; Marshall's "Paul and Virginia" (25); "Cupid and Psyche" (28), by Ambrose; Stephens's "Preparing for the Chase" (34); "Venus disarming Cupid" (43), by Schwanthaler; and Gibson's "Narcissus at the Brook" (44). In the Transept are M'Dowell's "Virginius sacrificing his Daughter" (75), which forms the principal feature in the central group; "Prayer" (67), by M'Dowell; Thomas's "Boadicea" (70); Wyatt's "Ino and Bacchus" (79); "Dying Magdalen" (84), by Canova, and "last not least in our esteem" Raffaelle's "Boy and Dolphin" (91), the only piece of sculpture by that eminent painter. In Saloon L is Hiram Power's celebrated "Greek Slave" (95), and in Saloon F is Gibson's "Wounded Amazon" (97).

The Busts are numerous, and need not here be specially individualised.

PAINTINGS BY ANCIENT MASTERS.

In proceeding through the paintings in the order of the numbering, we shall select a few which are likely to be interesting, either for merit, as works of art, or for the nature of the subject. The blue letters on the white ground are those alluded to in this sketch. The ancient paintings are in Saloons A, B, and C, and the Vestibules connected therewith, also in the Clock Gallery, the Railway Corridor, and the Hertford Gallery, Saloon H. The first 60 specimens are of ancient classic art, the Byzantine, the early Italian, and the modern Russian schools; with a great deal of gold illumination about them. A specimen of Mosaic painting, from Pompeii (23d), is very curious. An unfinished "Holy Family" by Michel Angelo (107); and "a Riposo" by Fra Bartolommeo (118), now claim attention. There are 22 of Raphael's paintings, and we select the following:—"Christ bearing the Cross" (121), three pictures of "Madonna and Child" (133, 136, and 141), three "Holy Families" (148, 149, and 150). Correggio's "Magdalen in the Desert" (165), and "Virgin Kissing the Child" (168), may be specialised out of the seven in this collection. The "Passage of the Red Sea" (178), by Mazzolino de Ferrara, is more curious than beautiful. We have now gone over the south wall of Saloon A, and notice in Vestibule No. 1, a large altar piece, "The Adoration of the Shepherds" (194), by Peruzzi; Bernardini Luini's "Marriage of St. Catherine" (204); and D'Arpini's "Christ bearing the Cross" (214). On the south side of Saloon B, we commence with Giorgione's "Woman of Samaria and Saviour at the Well" (245). There are 27 specimens of Titian, among which we notice "The Supper at Emmaus" (247), "Rape of Europa" (259) "The Magdalen" (261), "A Riposo" (301), and "Titian's Daughter" (277), the well-known subject so often engraved. Of Tintoretto's there are six specimens, of which "Portrait of a Senator" (300) and the large painting, "The Nine Muses" (274), are good examples. From Paolo Veronese's 11 pictures we select "The Magdalen Anointing the Feet of the Saviour" (306). The exquisite "Three Mary's" (310), by Carracci, now rivets attention, as do also "The Magdalen in the Desert," on copper (322), the large "Madonna and Child" (329), and "St. John the Evangelist" (331). By Guido we have "Assumption of the Virgin" (311), "Infant Christ" (319), "Head of the Saviour," and "The Magdalen" (339 and 340). Proceeding to Saloon C, south wall, we find Domenichino's "St. Cecilia" (352); Sassaferrato's "Madonna and Child" (357), Vaccaro's "St. Cecilia" (359), Lanfranco's "Bishop" (364). Carlo Dolce's "Christ Crowned with Thorns" (372), and Maratti's "Magdalen in the Desert" (374). At this point the numbering carries us to the end of Saloon A, where we commenced. We have progressed from the earliest classic art of Italy and Spain, to the end of the 17th century, and we now commence (on north wall, Saloon A) with early German and Flemish art. After passing the earliest specimens, we may notice an Altar-piece (386), contributed by Prince Albert, painted by Grünewald; and two elaborate pictures by Mabuse, "Adoration of the Kings'

(436), and Portrait of an Ecclesiastic (438). Pauses must be made at the celebrated "Misers," by Quentin Matsys (445); Leyden's "St. Jerome" (456); Albert Durer's Portrait of his Father (462); Holbein's "Henry VIII." (471); and Antonio More's "Queen Mary" (503), and "Earl of Essex" (496). In Saloon B, north side, we select the following specimens of German, Flemish, French, and other masters:— "Portrait" (517), Giorgione; "Guard Room" (533), Teniers; "Prometheus" (534), "Rubens and his Wife, carrying Fruit and Game" (548), by Rubens; "A Market Scene" (545), Snyders; "A Boar Hunt," by Rubens and Snyders (565); "Queen Tomyris, with Head of Cyrus" (579), a large Rubens; "Madonna and Child" (589), "The Magdalen" (595), and "Snyders, Wife, and Child" (605), by Vandyck; "Triumph of Bacchus" (598), and Landscape (597), by N. Poussin; a curious picture, "Wisdom and Folly" (610), and "A Girl and Parrot" (611), by Jordaens. In Vestibule 2, are 20 paintings by Murillo, among which will be seen "Madonna in Glory" (641), "Head of the Saviour" (623), "Virgin and Child" (642), "Flight into Egypt" (643), "Ecce Homo" (644), and the "Good Shepherd," (647). In Saloon C, on the south wall, we call attention to Claude Lorraine's Landscape (649), Vandyck's "Charles the First" (661), and "Charles's Children" (683); Gelder's "Synagogue" (672), Rembrandt's "Young Man in Trouble" (678), "Daniel before Nebuchadnezzar" (691), "Female Portrait" (694), "Belshazzar's Feast" (695), and large Landscape (698); Gerard Dow's Picture of "Rembrandt's Wife as a Jewish Bride" (692), Ruysdael's "View of Bentheim Castle, on the Rhine" (708), and Landscape (711); Cuyp's Landscape (712), and the "Ferry Boat" (721); an Italian Evening Scene (718), and Landscape (719), by Jan Both. On the end wall of Saloon C the following will gratify: Vandevelde's "Ship in Storm" (724), "Adrian Pulido Pareja" (727) by Velasquez, and Vandyck's "Charles the First, on Horseback" (736), a noble painting. On the south wall of Saloon C (commencing at the point where we noticed No. 374) we find the following: Ruysdael's "Solitude" (756); Hobbema's "Wood with Road thro' it" (767); "Ferry Boat" (773), by Vandevelde; three of Salvator Rosa's wonderful Landscapes (775, 776, and 777); "Job and his Friends" (805), by same artist; Tilburg's "Interior of a Church" (794); "Head of Our Saviour" (801), by Luis de Morales; and a "Magdalen" (811), probably by Carlo Dolci. Near the Staircase and Clock Gallery are Canaletto's eleven pictures, of which we may mention three paintings of "Piazzi di San Marco, Venice" (827, 828, and 830), a "View of Whitehall" (831), and "View of Venice" (850). Other noticeable pictures in this locality are:—"The Philistine's Feast" (815), and "The Death of Samson" (816), by Platzer; and "The Raising of the Siege of Vienna" (840), by Wyck. In the Corridor leading to the railway are a few, among which is a fine picture by Hondekoeter, "Live Fowls" (918). By the progression of numbers we now go to the Saloon H, at the other end of the building, where we find on the south side Wouvermann's "Cavalry Charge" (989)

Cuyp's "Ducks" (1,000), "Christ Crowned with Thorns" (1,022), "The Interior of a Cabaret" (1,028), and "A Village Festival" (1,031), by Teniers, and a "Frost Scene" (1,035), by Cuyp. On the Screen are Jan Steen's "Merry Making" (1053); "An Old Woman Peeling Onions" (1,054), and "A Drinking Party" (1,068), by Teniers, "A Chandler's Shop" (1,057), by F. Van Mieres; "A Fish and and Poultry Shop" (1065), by William Mieres, "The Nativity" (1,069) by Dietrichy; and "Adoration of the Shepherds," (1,072), by Ostade. On the north side of Saloon H are the pictures of the Marquis of Hertford, of which we recommend for notice, Murillo's "Adoration of the Shepherd's" (1), "Joseph and his Brethren" (3), and "Holy Family" (5); Vandyck's "Philip Le Roy" (6); Rembrandt's "Unmerciful Servant" (14); Ruben's "Holy Family" (22); and (although they cannot be called ancient), Paul de le Roche's "Mother and Child" (40); Gainsborough's "Lady with Dog" (42); Horace Vernet's "Camp Scene" (44); and Sir Joshua Reynolds' "Strawberry Girl" (18), and "Nelly O'Brien" (19).

PAINTINGS BY MODERN ARTISTS.

Commencing at Saloon D, we follow the numbers and arrive first at Hogarth's humourous and graphic drawings, the situation of which will be easily discovered by the well-known large painting of "Garrick, as Richard the Third"(22); we observe the pictures of Richard Wilson, the English Claude (see "Niobe" (32), as a specimen), Gainsborough, Reynolds, Loutherbourg, West, Northcote, Morland, and Nasmyth. "The Death of Captain Cook" (110), by Hodges; "Death of General Wolfe" (115) and "Battle of the Boyne" (116), by West, are interesting from the subjects. Gainsborough's "Blue Boy" (156), flanked by Reynolds and Gainsborough's two fine pictures (155 and 157), must not be passed over. In the Vestibule are hung a "Boy and Rabbit" (182), by Raeburn; Stothard's "Canterbury Pilgrims" (173); Ward's large picture, "Bull and Calf" (196); Etty's "Idle Lake" (205); and Lawrence's "Countess of Derby" (183). In Room E, we come to Callcot's "Scheldt, near Antwerp" (207); Lawrence's "Master Lambton" (221); Turner's "Cologne" (224), which sold in 18.4 for 2,000 guineas; two others of Turner (228 and 229); Wilkie's pictures, of which "Blindman's Buff" (258), "Napoleon and Pope Pius VII." (269), "Card Players" (275), may be noticed; Etty's "Homeric Dance (281) and "The Combat" (360); Duncan's "Entry of Charles Stuart into Edinburgh" (301); Muller's "Baggage Waggon" (302); Sir E. Landseer's "There's Life in the Old Dog yet" (331); "Dignity and Impudence" (337); and "Alexander and Diogenes" (336). As we now come to "Convent Thoughts" (325), by Collins, we will note a few of what are called the Pre-Raffaellite school, of which this picture is an exaggerated specimen. These are, "Passing Cloud" (338), by Hook; "Hireling Shepherd" (424), "Valentine rescuing Silvia—Two Gentlemen of Verona" (470), "Strayed Sheep" (488), "The Awakened Conscience" (550), "Claudio and Isabella" (565), all by Hunt; "Autumn Leaves" (543), by Millais;

and "April ove" (572), by Hughes. As there is the greatest variety of opinion as to the merits and faults of these pictures, the above mention will suffice; not so, however, with another of the same school, "Death of Chatterton" (371), by Wallis, upon which there can be no difference of opinion as to its high poetical character as a composition, and splendid execution. In continuing Saloon E, we recommend the following:—Three by Frith, "The Merry-making" (320), "Stage Coach Adventure" (386), and "Trial of a Witch" (394); "Rocky Lake" (321), by Creswick; Cooke's "Salute at Venice" (324); Poole's "Song of the Troubadours" (326); "Piracy of the Brides of Venice" (333), by Herbert; "The Rubber" (334), and "The Slide (350), by Webster; Mulready's "Wolf and Lamb" (361); "Train up a Child" (356), and "The Play-ground" (358); Leslie's "Uncle Toby and Widow Wadman" (369), and "Roger de Coverley going to Church" (392); E. Landseer's "Catspaw" (379), —the monkey using the cat's paw to get chesnuts off the hot stove; "Shoeing" (407), by Landseer; "Peter the Great and Catherine's First Interview" (398), by A. L. Egg; Cooper's "Battle of Bosworth" (399); and "Flowers" (444), by Miss Mutrie. In the Vestibule will be noticed Liverseege's "Macheath" (412), "Cobbett's Register" (413), and "The Recruit" (423). We now proceed to Saloon F, where we notice the following:—Ward's "Charlotte Corday led to Execution" (464), Stanfield's "Battle of Roveredo" (483), and "Dort, on the Maas" (499), Elmore's "Novice" (500), "Origin of the Stocking Loom" (501), and "Rienzi" (502), Johnstone's "Tyndall translating the Bible" (510), Christie's "Incident in the Plague of London" (515), "Ghost Scene in *Macbeth*" (522), by Maclise; Linton's "Return of a Greek Armament" (524), Linnell's "Morning in Autumn" (556), Roberts's "Seville" (535), Horsley's "Madrigal" (549), Cope's triple picture "Martyrdom of Saunders" (560), Gordon's excellent Portrait of William Fairbairn (570), Maclise's two pictures (579 and 585), "Moses setting out to the Fair, and Return;" "Returning from Labour" (583), by Ansdell, the celebrated Liverpool painter; and Ward's "Louis XVI. and Marie Antoinette in the Temple" (597). In and about the Clock Gallery will be seen Linnell's "Spring" (610), "Columbus in the Convent" (618), by Wilkie; Granet's effective interior "Franciscans at Service" (635), in which, notice the fine effect of light and shade; De la Roche's "Napoleon at Fontainbleau" (642), and "Crossing the Alps" (659); four exquisite pictures from "Faust" (644 to 647), by Ary Scheffer; "Christ Teaching Humility" by the same (680); "Mountainous Landscape and Cattle," by Auguste Bonheur (652); "Landscape and Cattle," by Rosa Bonheur (662); "Venice" (660), by Ziem; and a fine picture by De Keyser (678), "Queen of Hungary Distributing Alms."

WATER-COLOUR DRAWINGS.

Water-colours will be found in three rooms at the extreme west of the building, which may be approached from the Hertford Gallery. The more modern specimens are contained in the large room first

entered, while the early ones, and a considerable number (nearly 100) by J. M. W. Turner, are in the two smaller rooms behind. The Drawings from No. 1 to 22 (except No. 9) are from the Dutch School. To these succeed fifteen drawings by Paul Sandby, the first Englishman who devoted himself to this department of art, in which our country has, unquestionably, excelled all others. Sandby lived between 1725 and 1809, and it is particularly interesting in this collection to compare the simple efforts of 70 or 80 years ago, with the grand and powerful effects attained by modern water-colour artists. In the Small Room to the South may be noticed, in addition to those mentioned, T. Gainsborough's five drawings (43 to 47); Rowlandson's "Brook Green Fair" (65), a rare specimen of humour; Liverseege's "Don Quixote" and "Aged Falconer" (139 and 140), the artist a native of Manchester; nineteen drawings by Stothard, the well-known illustrator; and Sir D. Wilkie's eight drawings (185 to 192), principally sketches for his oil paintings; and six Studies of the Human Figure, by Mulready.

In the adjoining small room are the wonderful productions of J. M. W. Turner, commencing with his first exhibited drawing, "Ruins of Tynemouth Priory" (296), and finishing with his last drawing, "An Alpine Pass" (380). All this series demand a careful inspection, and will be pronounced marvellous in colour, and poetical in treatment, by those who study their beauties. In this room are also eight drawings of C. Bentley (381 to 387a), twenty-two by C. V. Fielding (388 to 408a), twelve by S. Prout (284 to 294), and fifteen by Dewint; all so interesting, that it were difficult to select for special notice. We now proceed to the Large Room, and give mention of some of the most interesting pictures: — John Absolon has nine pictures (423 to 431); "First Night in a Convent" (426), "Harvest Home" (429), and "Green Jacket" (430), are good instances of his style. Burton's likeness of Helen Faucit (439) will be easily recognised. G. Cattermole has thirty of his bold and vigorous drawings; "Giant of the Forest" (468), and "Sir Biorn surrounded by the Armour of his Ancestors" (472), are good specimens. G. Bossoli's "Bazaar at Batchi Serai" (479) is effective, being painted in opaque colour or distemper. There are seventeen of David Cox's drawings, the most noticeable being "Hay Time" (486) and "Crossing Lancaster Sands" (487). The two pictures painted by Carl Haag, "Morning in the Mountains of Scotland" (504) and "Evening Scene at Balmoral" (505), will be interesting to loyal English subjects. Louis Haghe has ten interesting drawings, finely finished, of which we recommend for special study, "Interior of the Hall at Bruges" (514), "St. Peter's Day at Rome" (513), and the "Benitier in St. Peter's, Rome" (516). Of the thirty pictures of William Hunt (518 to 547), all full of nature, humour, and fine execution, we select "The Attack" (526), "The Defeat" (527), "Too much Work" (537), "Too much Play" (535), "Devotion" (531), and "A Girl's Head" (540). Of Harding's ten drawings, we recommend "Sunrise on the Bernese Alps" (573) and "View near Marseilles" (577). W. Bennett's "Glen Tilt" (596), Branwhite's

"Pool on the Conway" (604) and "Winter Sunset" (605), Nash's Architectural Interiors, &c. (625 to 637a), J. F. Lewis's "Frank Encampment" (638), and "Easter Day at Rome" (647), next claim attention. The drawings of sentimental subjects by J. J. Jenkins (653 to 661) are an interesting series: "Hopes and Fears" (660) will afford pleasure. John Callow's spirited Sea views (670 to 674) are next noticeable. The scene from the opera Le Prophete, by Corbould (696), is a good specimen of high finish combined with excellent arrangement of the subject. After noticing three drawings by Maclise, seven by J. B. Pyne, "The Little Culprit" (727) by Mary Ann Criddle, "Gulnare" (728) by Du Val, and five drawings by W. Collingwood Smith (729 to 733), we come to the productions of D. Roberts, thirty-seven in number (734 to 770), consisting of his graphic views in Syria, Spain, &c. F. Goodall has three drawings, of which "The Grandfather's Visit" (782) is perhaps the best. Walter Goodall has a picture very much in the same style "The Grandfather's Watch" (786). T. M. Richardson has thirteen of his splendid pictures (798 to 810), full of fine effects of atmosphere; "Loch Katrine" (798) and two views of the "Lake of Como" (800 and 801) may be studied with gratification. T. S. Cooper has half-a-dozen exquisite drawings of Sheep and Cattle (817 to 822). C. Stanfield appears to advantage in seventeen specimens, from which we select "The Wreck" (837) and "Portsmouth Harbour" (839). Edward Duncan's "Crossing the Ford" (857) is a fair specimen of the artist's style. The celebrated artists Frederic Tayler and F. W. Topham are fairly represented, the former having sixteen and the latter twelve drawings. Tayler's "Weighing the Deer" (872), "Festival of the Popinjay" (877), "Fete Champetre" (881), and "Hanging up the Game" (884), and F. W. Topham's "Irish Peasants" (887) and "Reading the Bible" (897a) are fine works. Wm. Simpson's spirited and effective drawing of the "Fall of Sebastopol" (909), J. Jackson's delicious sea coast pieces (914 to 916), Wehnert's "Caxton's printing press in Westminster Abbey" (924), and "The Prisoner of Gisors (925), Werner's two drawings of artist's studios (933 and 934), and Fripp's nine drawings (958 to 966) are the last of the water-colour drawings which we point out as claiming attention.

BRITISH PORTRAIT GALLERY.

The British portraits are placed on the walls on each side of the Great Hall, commencing at the Transept on the south wall, going towards the Main Entrance, and returning along the north wall again to the Transept. The collection is most interesting, containing a great number of Vandyck's, Holbein's, Kneller's, Lely's, Reynold's, Lawrence's, Gainsborough's, &c. portraits of nearly all the King's and Queens of England, the most celebrated statesmen, generals, admirals, poets, painters, and dramatists. At the top of the South Staircase, near the Transept, will be found a most interesting collection of miniatures of historical and literary personages, contributed principally by the Dukes of Buccleugh, Portland, Richmond, &c.

ENGRAVINGS, PHOTOGRAPHS, &c.

The Galleries in the Transept contain a series of engravings in line and wood, and mezzotints, which afford a chronological view of the progress of the art of engraving, and the visitor will be amply repaid for the time devoted to an examination of the illustrations. There are also some fine specimens of lithography and chromo-lithography.

The photographs will be found in the Galleries on each side of the Organ; among them will be observed portraits of the most celebrated men of the day connected with literature, art, politics, and war, and a series of Crimean heroes. The photographic views of buildings, landscapes, costumed figures, and Le Gray's celebrated sea and cloud pictures, are very interesting. One view of the Alps is extraordinary, from its size as well as beauty, being six feet in length; it is contributed by Prince Albert. There are also some copies of famous paintings in oil, water colours, and engravings. The entire collection gives a very good idea of the progress recently made in the art of photography.

CURIOUS ANTIQUITIES, &c.

We now point out a few objects which will afford gratification. In wall case A, south side, will be seen the veritable snuff-box, shirt, and watch of Charles Stuart (the snuff-box was found under the royal oak), also the identical dagger with which Felton stabbed the Duke of Buckingham. In a glass-cased table on the south side of the Main Hall, will be seen Cardinal Wolsey's hat, and in case G, on the south side, is the pastoral staff of Bishop Fox. On the north side of the Great Hall, there is a fine specimen of Modern Mosaic, a large picture by Rinaldi, of Rome. A Ring, supposed to have belonged to Pharoah, is in Mr. Mayer's case, close to the Bookstall. The Napoleon miniatures are in a case near the Transept, on the north side; and a valuable collection of coins and medals will be found in wall case H.

CONCLUSION.

It will be advantageous for our operatives to avail themselves of the present opportunity of improving their taste in the arts of ornamental design; it is their interest to do so, and the districts of Lancashire and Yorkshire take so important a part in supplying the world with textile and other productions, that, to them peculiarly applies the saying of a literary critic, "If to cheapness of production England can add beauty of design, she is doubly armed against all competitors." The valuable treasures of art in this exhibition have been generously lent by the Queen, Prince Albert, and the nobility and gentry of the United Kingdom, for the special gratification and improvement of the people, and it is to be hoped that they will show their appreciation of the sacrifice made (at considerable risk and expense) for their gratification, by availing themselves of the opportunity.

A. Ireland and Co., Printers by Steam Power, "Examiner and Times" Office, Manchester

APPENDIX

TO

WHAT TO SEE AND WHERE TO SEE IT.

It seems to have become a general opinion in the public mind, that the operative classes of the community do not appear disposed to avail themselves of the opportunity of enjoyment and improvement afforded by the Exhibition of Art Treasures, now open in Manchester. To a certain extent this opinion is founded upon fact, and upon consideration of the subject, in all its bearings, it will be seen that there are natural reasons which will qualify or mitigate the blame one may feel disposed, at first, to attach to the working classes on this account.

There is a fixed idea that the Exhibition is simply a Gallery of Pictures, and that there is nothing else to engage the attention of the visitor; it has frequently been related that parties of working people have looked in, and having walked about staring vacantly, have shrugged up their shoulders, and departed exclaiming, "There's nowt but pictures, let's off to Belle Vue." Another instance of non-appreciation is related of a man sitting down gravely on one of the benches in the Great Hall—and asking, after having waited patiently for some time, "When is the Exhibition going to begin?"

These "straws upon the surface" afford an indication of the current of the popular mind, which it is desirable to counteract. A glance at the Contents of the Oriental Court, the Transept, the Armouries, and the Museum of Art in the Great Hall, is enough to convince the most cursory observer, that, if all the Pictures were taken away from the building, the residue would still form the most extensive, interesting, and attractive collection of Art Treasures, which has ever been congregated in the United Kingdom. At what period in the history of Art Progress could be examined, in the same building, such splendid collections of arms, armour, sculpture, bronzes, articles in gold and silver, precious stones and jewels, coins and medallions, furniture, carvings, tapestries embroidery, needlework, china, glass, and curious antiquities, all most unique and interesting in their respective kinds? When it is also remembered that, for several hours each day, the strains of a complete and first-rate instrumental orchestra can be listened to, and that, for several other hours each day, a magnificent purposely-built organ pours forth its dulcet harmony, it must be admitted

that the eye, the ear, the imagination, the intellect, and other human faculties of enjoyment can find pleasurable occupation during a visit to Old Trafford.

Let not "the people," then, lose the present valuable opportunity of enjoyment; in all probability no other such collection of Art Treasures can ever again be brought together, certainly not during the lives of the present generation.

When the Exhibition shall have become matter of history, great will be the regret of any who may now neglect to avail themselves of the present chance of obtaining topics of interest to their children and children's children.

E. T. B.

Manchester, August 3rd, 1857.

USEFUL EXPLANATION OF TERMS.

Altarpiece.—A religious subject painted or carved, placed over the altar in churches (159, 232, 373, 386, and 416, Ancient Masters.)

Alto-relievo.—Ornament which stands out above the surface.

Basso-relievo.—Ornament which is cut below the surface or recessed.

Bernal Collection.—This collection of works of Art and Vertu from the Byzantine period to that of Louis XVI., was made by Ralph Bernal, Esq. It was sold by public auction in 1855, for the sum of £70,954. 4s. 10d. The British government made large purchases, and the articles from Marlborough House and the British Museum have been temporarily deposited at Manchester, and will be found in cases Q, R, S, T, and U, north side of Central Hall.

Byzantium.—Ancient name for Constantinople.

Byzantine Era.—Extending from the 4th to the 13th century.

Buhl.—Inlay of metal on tortoise shell.

Cameos.—Gems in which the ornament is carved or raised.

Chromo-lithography.—The modern art of lithography in colours.

Damascening.—The system of inlaying one metal on another, introduced into Europe from Damascus—hence the name.

Diptych.—A pictorial or carved altarpiece, made in two leaves, folding like a book (40, Ancient Masters.)

Ecce Homo.—"Behold the Man." A figure of our Saviour crowned with thorns (222, 387, 388, and 644, Ancient Masters.)

Fillagree Work.—Open threaded work in gold or silver.

Fresco Painting.—A process in which the colours are laid on the plaster before it has dried, becoming incorporated therewith.

Glyptics.—A general term comprising Coins, Medallions, Intaglios, Cameos, &c.

Gobelin Tapestry.—The product of the royal manufactory in Paris, so called from the place which derived its name from Giles Gobelin the chief of the famous wool dyers in the reign of Francis I.

Hertford Collection—Ancient and modern paintings in oil belonging to the Marquis of Hertford.

Hertz Collection of Gems.—Collected by B. Hertz, Esq., now in possession of Joseph Mayer, Esq., of Liverpool.

Intaglios.—Gems in which the ornament is incised or cut deeply.

Lapislazuli.—A precious stone of rich blue colour.

Lithography.—The art of taking impressions in ink from stone.

Madonna.—"The Virgin Mary."

Majolica Ware.—Italian coloured earthenware of the 15th and 16th century.

Marriage Coffer.—Oblong chests highly ornamented, made to contain the equipment of the Italian brides.

Medallion.—Similar to a coin; the early ones being cast and cut, the later ones struck with die.

Mediæval Era.—The period from the 13th to close of the 15th century.

Mezzotint.—A species of engraving executed with fine points on metal plates.

Meyrick Armour.—A celebrated collection of arms and armour, made by the late Sir Samuel Meyrick, of Gooderich Court, now belonging to Colonel Meyrick.

Mosaic.—The production of ornament and design by putting together minute pieces of glass, gold, or other materials in cement, and polishing the surface.

Napoleon Miniatures.—A collection of miniatures, cameos, &c., connected with the history of the Napoleon family, belonging to Miss Mather, of Liverpool.

Niello or Nigelluno.—An amalgamation of metal, made black by sulphur, laid in powdered state in the incised design on a metallic surface, then melted and fixed by heat, and polished.

Ormolu.—Gold ornament, moulded or cast.

Orcisele.—Gold ornament, chiselled.

Pallissy Ware.—So named after its inventor, Bernard Pallissy, who died in the 16th century.

Pieta.—A name for representations of the dead Saviour, mourned by the Virgin.

Photographs.—Impressions of objects made upon prepared paper or glass by the action of light or chemical agency.

Renaissance Era.—The period of the Restoration of the Arts, comprising, in Italy, the 15th, 16th, and 17th centuries; and extending to other countries until it died out at the close of the 18th century.

Replica.—A term, signifying "Copy," applied frequently to copies of the "Holy Family."

Riposo.—A word, signifying "Repose," used to signify a representation of the "Holy Family" resting during their flight into Egypt. (118, 301, 330, and 498 Ancient Masters).

Roman Era, Late.—The period commencing shortly after the time of Christ, and closing at the end of the 4th century.

Silentium.—Holy Family, with the Saviour asleep, the Virgin signing to St. John, by a finger on the lip to be silent (187, 224, Ancient Masters.)

Soulages Collection.—This fine collection of Majolica ware, bronzes, furniture, medallions, enamels, and tapestries, was formed by M. Jules Soulages, of Toulouse, during the period between 1830 and 1840. This gentleman repeatedly visited Italy with the definite purpose of obtaining specimens in illustration of art. The collection has been purchased for about £13,500 by the Executive Committee, and it is hoped that it may become the property either of the British government or of the Manchester corporation, for the people's benefit.

Triptych.—A pictorial or carved altarpiece consisting of a centre part, having two smaller parts on each side folding over (7, 12, 20, 38, 205, 382, 397, 414, 444, and 475, Ancient Masters.)

Pre-Raphaelite School.—A title selected by a body of young artists of the present day. They believe that the great Raphael was the culminating point of an excellence, which sprung from the zealous efforts of the masters of the 15th century, to adhere to nature rather than academic rule. They believe that if they follow the example set by these masters, representing natural objects as nature presents them to the view, and sparing no pains to arrive at truthfulness, their labours may be crowned by an era in Modern Art as worthy as that of Raphael. Although the close adherence to some of the principles of this school occasionally produces grotesque effects, one cannot but commend the Pre-Raphaelite painters for the worthiness of the object they have in view.

Published by Abel Heywood, Oldham-street, Manchester.